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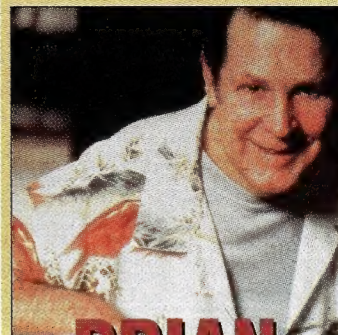
GOLDMINE

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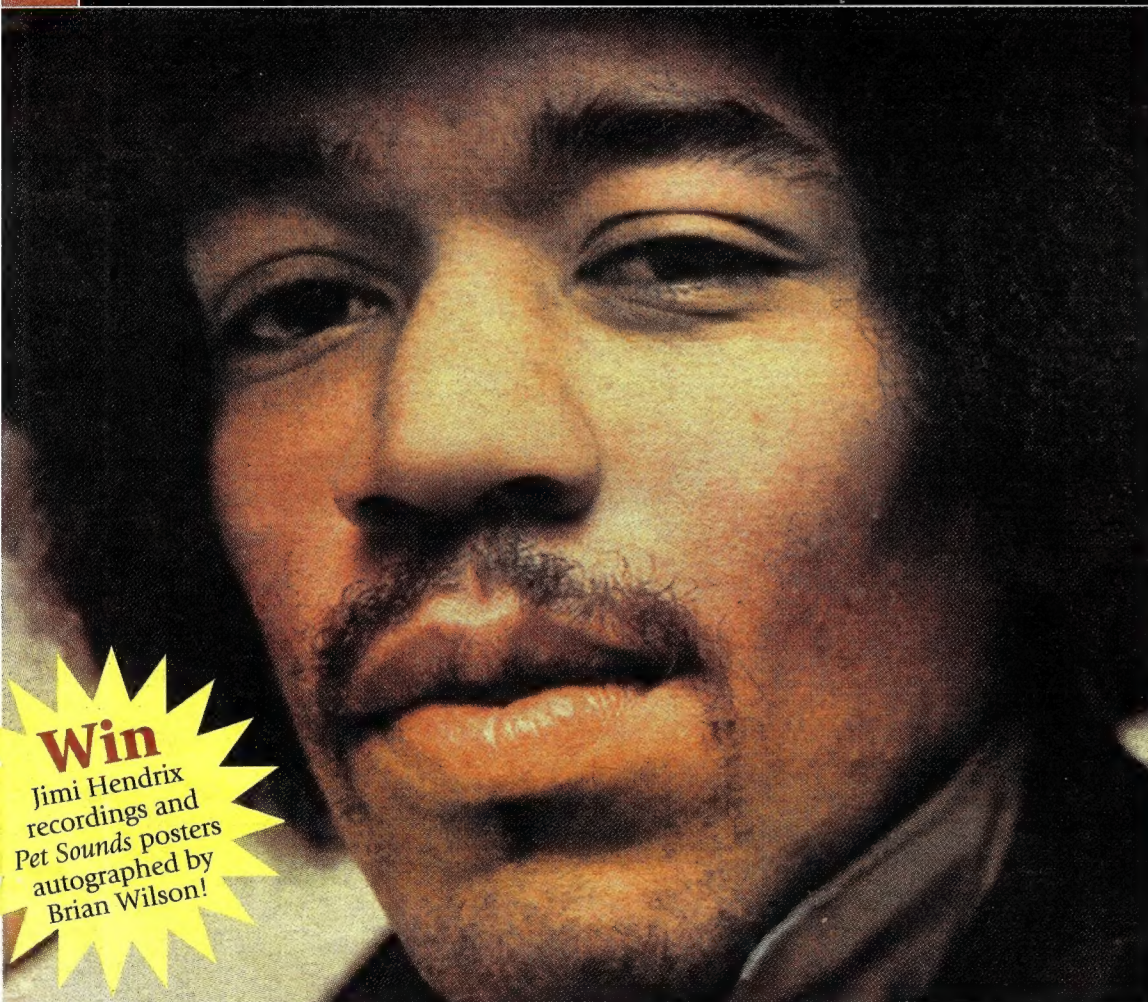
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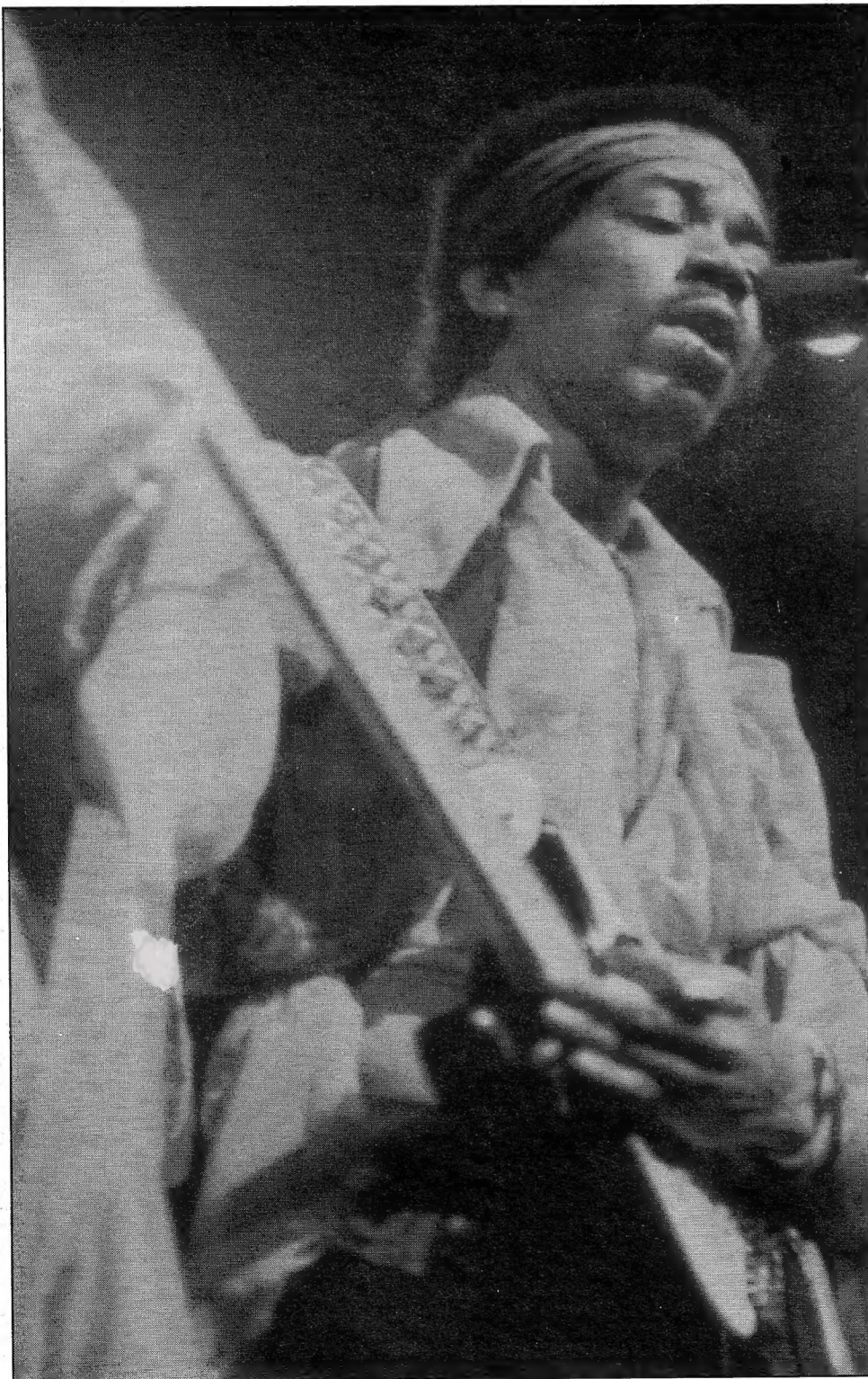
Black Gold

The lost archives of Jimi Hendrix

Buried audio and video treasures slowly seeing the light of day

by Steven Roby

©Jim Cummins/Star File



The following article is an excerpt from my upcoming biography on Jimi Hendrix. It represents more than eight years of research I conducted as editor of *Straight Ahead: The International Jimi Hendrix Fanzine*. It is my intention with this article to shed new light on these classic recordings and film footage. Perhaps some of them will be finally recovered from the "lost" column, and old records and master tapes that no one realized involved Hendrix may be brought to the forefront.

Starting with Hendrix's first known recording session in 1963 to the last note he played on stage only days before his death, I have cataloged background information regarding the session or concert appearance and listed its availability. Many resources were sought out to get the best possible information on recordings or footage that is missing or has not surfaced.

Before The Fame: 1963-1966

LONNIE YOUNGBLOOD

Jimi Hendrix: "We had a band in Nashville, Tenn., and I got tired of playing that 'cause they didn't want to move anywhere. They just wanted to stay there. So I started traveling and went to New York."

After being honorably discharged from the Army in 1962, Hendrix was intrigued by a tour promoter who encouraged him to go to New York for an opportunity to make bigger money. Good gigs were hard to find, so Hendrix left Nashville and headed north. On his way to New York City, he stopped in Philadelphia, where he met Lonnie (Thomas) Youngblood.

Youngblood, born Aug. 3, 1941, in southern Georgia, began an early musical career before being drafted into the service. He inspired and supported some of the biggest names of R&B including James Brown, Sam & Dave, Baby Washington, Buster Brown, Ben E. King, Chuck Jackson, Joe Tex, Jackie Wilson, and Chuck Berry. Youngblood was nicknamed "The Prince Of Harlem" for working every club in Harlem (there were 35 at the time), and it was to Harlem that he returned in 1963 after serving in the Army.

In the winter of 1963, Youngblood was looking for musical work in Philadelphia. On a friend's suggestion he joined The Love Lights, a band that featured Hendrix, Dino (surname unknown) on drums, Ace (full name unknown) on tambourine and bass, Harry (Henderson?) on lead guitar and bass, and Curtis Knight, the leader, on vocals.

The Love Lights were having problems and considering breaking up, so when Youngblood joined them, his reputation helped them to find gigs. They played New York's Cheeta and Philadelphia's Uptown Theater and the R&B club circuit in between. Knight eventually left the group, but he and Hendrix would cross paths again in 1965 and 1967.

The fate of The Love Lights is undocumented, but Youngblood went on to sign a record deal with Fairmont Records, a subsidiary of Philadelphia's Cameo-Parkway label. Youngblood hired Hendrix, bought him a prized Fender amplifier and the pair entered New York City's Abtone Studios. They worked together on 13 tracks over numerous sessions. In addition to the Fairmont single "Go Go Shoes" b/w "Go Go Place," Hendrix also played on "Soul Food (That's What I Like)," "Goodbye, Bessie Mae," "Sweet Thang," "Groove-

©Jim Cummins/Star File

maker" and "Fox" and three takes each of "Wipe The Sweat" and "Under The Table." As a session player for Youngblood, Hendrix was paid about \$25 for his efforts.

Hendrix left Youngblood in 1964 on good terms. Youngblood continued playing his sax for many R&B acts, such as Sam & Dave, Jackie Wilson, and Ben E. King. In 1965, Youngblood said that he did some session work for Knight at New York's Studio 76, part of Ed Chalpin's PPX Enterprises.

In 1969, after Hendrix became one of the world's highest-paid performers, he visited Youngblood at Small's Paradise, a Harlem club, for an impromptu reunion. The two jammed on stage and, in Youngblood's words, "tore the joint completely out." A photograph of the jam graced the cover of the 1971 LP *Two Great Experiences Together* (Maple, LPM 6004), which contained the 1963 Hendrix-Youngblood sessions. In addition to the jam at Small's Paradise, Youngblood said that he and Hendrix spent three days at New York's Record Plant, never leaving the studio and recording enough material for "at least two albums."

After Hendrix died, many records were released worldwide exploiting his fame, including several of the 1963 Hendrix/Youngblood sessions, which sold more than two million copies.

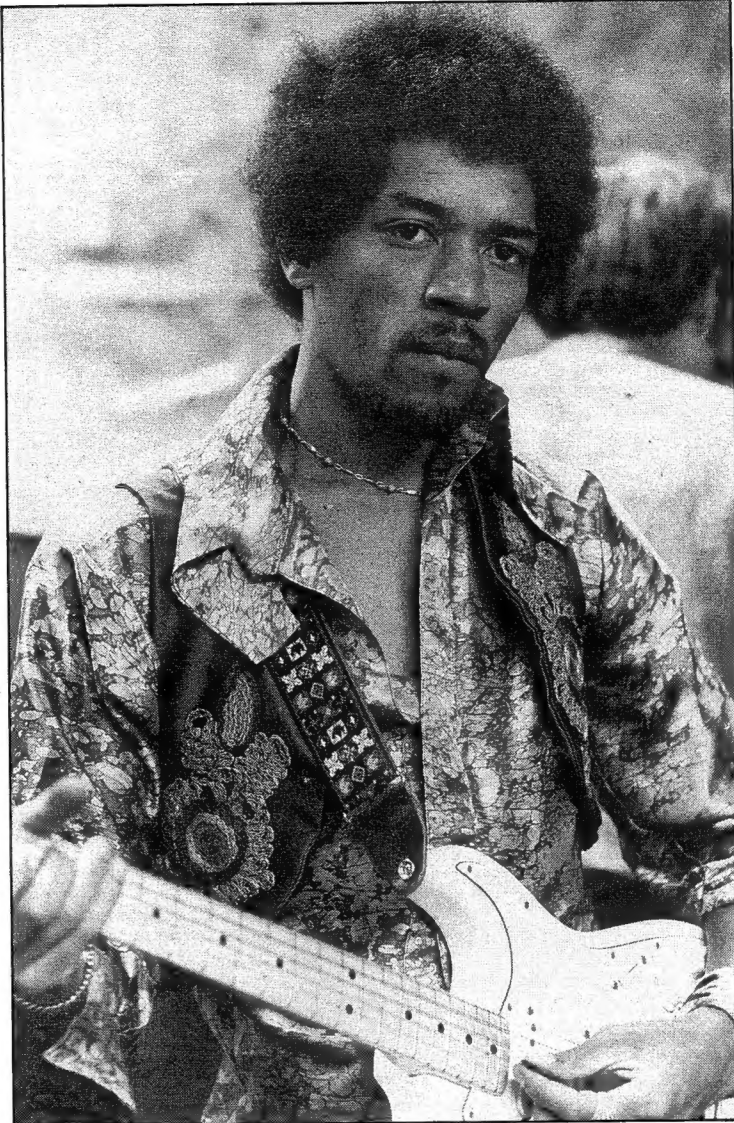
"The [record] companies wanted to say they had a little more activity by Hendrix," explained Youngblood, "so they found some Hendrix wannabes and put them on the tracks. And what they really did was they messed the tracks up with the overdubs."

In 1986, Audio Fidelity Enterprises was sued for distributing and marketing eight different "patently fraudulent" albums that allegedly featured Hendrix but which did not. Youngblood had no part in any of the releases and at one time tried suing the various parties involved. In an interview with CBS Television about the rip-off recordings, Youngblood said, "You're not buying Hendrix — that's not Hendrix singing, that's not Hendrix playing."

Status: *Jimi Hendrix: The Early Years* (Charly Records CDCD 1189, U.K.), 1994, is the best release on CD for authentic Hendrix-Youngblood recordings. In addition to the two Fairmont singles, Hendrix can also be found playing guitar on the following Youngblood tracks: "Under The Table (Parts I, II, III)," "Wipe The Sweat (Parts I, II, III)," "She's A Fox (a.k.a. 'Fox')," "Groove Maker" and "Sweet Thang." Hendrix additionally sings the lead vocal on "Wipe The Sweat (Part III)."

On top of the fake recordings previously mentioned, the original Youngblood/Hendrix sessions have also been altered. With the exception of *Jimi Hendrix: The Early Years*, many releases contain a stereo remix, a mono remix or other audio enhancements. For example, the original release of "Soul Food (That's What I Like)" clocked in at 2:48. However, when released on the Italian label Dog 'N' Roll (DNR 001, 1993) under the title of "Cherokee," the original track was stretched to an unimaginable 6:13 and included an overdubbed clapping track to insinuate it was a live recording.

No audio from the 1969 performances of Hendrix and Youngblood have surfaced. They include the impromptu jam at Small's



Paradise in Harlem and the three-day jam session at New York's Record Plant studios.

Still active in the music scene, Youngblood often performs at New York supper clubs, parties and a regular Saturday gig at Sylvia's, a well-known soul food establishment at 126th and Lennox Avenue in Harlem. He has released 12 albums and performed in Germany and Italy.

THE ISLEY BROTHERS

The Isley Brothers — Rudolph, Ronald, and O'Kelly — have had four decades of Top 10 R&B records. Starting out in Cincinnati, Ohio, they recorded a few doo-wop singles before hitting it big with the call-and-response rewrite of "Shout" in 1959, followed by "Twist & Shout" in 1962.

Hendrix began his tenure with The Isleys in March 1964 (some reports also state January) as their lead guitarist while keeping his options open for other R&B acts. Tony Rice, a former associate of soul singer Joe Tex, recommended Hendrix to Ronald. After passing the audition, Hendrix became one of the I.B. Specials, the group's touring band.

Isley Brothers singles featuring Jimi Hendrix include "Testify (Part 1) (Version 1)" b/w "Testify (Part 2) (Version 1)" (T-Neck 45-501) which was recorded in March 1964 and released in June 1964; "The Last

Girl" b/w "Looking For A Love" (Atlantic 45-2263), which also features Dionne Warwick. The single was released in November 1964 and recorded at Atlantic Studios on Sept. 23, 1964; "Love Is A Wonderful Thing" b/w "Open Her Eyes" (United Artists 798). The single was recorded on Jan. 14, 1964, but the release month of December 1964 was canceled. The single was finally released two years later (Veep 1230, June 1966); "Move Over And Let Me Dance" b/w "Have You Ever Been Disappointed?" (Atlantic 45-2303) was recorded Aug. 5, 1965, and released in September 1965.

Status: Shortly after Hendrix's death, The Isley Brothers released *In The Beginning* (T-Neck, 1971). The LP was intentionally remixed so that Hendrix was more up front. Although the LP never made it on to CD, *The Isley Brothers Story, Vol. 1 Rockin' Soul: 1959-68* (Rhino, 1991) contains "Testify (Parts 1 and 2)," "The Last Girl" and "Move Over And Let Me Dance."

In 1994, singer Michael Bolton was accused of lifting portions of the melody from the 1964 Isley Brothers hit "Love Is A Wonderful Thing" for his song with the same title. In a television interview, Ronald Isley commented: "We wrote the song years ago, and it was one of the early songs we did when Jimi Hendrix was in the band." Bolton

lost the case and was ordered to pay millions of dollars.

In 1991, United Artists released *The Isley Brothers: The Complete UA Sessions* (CDP-7-95203-2). According to the liner notes, of eight songs from the Jan. 14, 1964, recording session, three of them are previously unreleased.

DON COVAY

While publishing and editing *Straight Ahead*, I had a suspicion that Hendrix played with Don Covay on the 1964 hit "Mercy, Mercy." I first attempted to contact Covay, but he had just suffered a stroke and was recuperating. Eventually I managed to speak to Jon Tiven, Covay's producer for *Back To The Streets: Celebrating The Music Of Don Covay* (Shanachie, 1993).

In our conversation, Tiven reported that Covay told him Hendrix did play on the single "Mercy, Mercy." Tiven also mentioned that Hendrix performed with Covay on a few other tracks that are included on the very obscure Covay album titled *Funky Yo-Yo*. Tiven said "Three-Time Loser" from that LP sounded like a precursor to many of the tunes Hendrix later performed. He wasn't sure, but Tiven thought the record might have been released on the Stax label.

Hendrix had a reputation around New York City as a flamboyant guitar player, the guy that would do flip-flops and "eat" his guitar. With this notoriety, Covay probably invited him to do a session with him, as Jimi was always eager to record or play at a moment's notice.

Billy Vera's liner notes for *The Definitive Don Covay* (Razor & Tie RE 2053) state that Don Covay & The Goodtimers recorded the classic "Mercy, Mercy" at A-1 studios in New York on May 18, 1964. However, other than Ronald Miller on bass, the other musicians are classified as "unknown."

"Mercy, Mercy" climbed to #35 on *Billboard* magazine's pop record chart in 1964 (*Billboard* discontinued its R&B chart until the following year). My research shows that Hendrix continued to play "Mercy, Mercy," while he was a member of Curtis Knight And The Squires in 1965 and twice in early 1967 as part of Jimi Hendrix Experience's set list (Jan. 14th, Beachcombers Club and Feb. 2, Flamingo Club).

Status: "Mercy, Mercy" is available on *The Definitive Don Covay* (Razor & Tie RE 2053).

ROSA LEE BROOKS

Discovered by fans in the early 1970s, the "My Diary" single was once thought to be the earliest known Hendrix recording. The opening Curtis Mayfield-like guitar riff is undeniably Hendrix. However, not much was known about the singer, Rosa Lee Brooks, or the recording session until I spoke with her in May 1992. The article titled "Rosa Lee Brooks Speaks" in the June '92 issue of *Straight Ahead* further explained some of the details behind this obscure single.

For 29 years, Brooks remained silent about the time she and Hendrix met, never revealing her story for any magazine or biography on Hendrix. After checking out *Straight Ahead*, she came forward and granted me an interview. The single was pressed at Goldstar Studios in Los Angeles,

which later burned down, including the entire master tape archive. "My Diary" never charted; however, it received some minor airplay in the Los Angeles area.

In our interview, Brooks revealed her story of the recording session. She reported that she first met Hendrix in a Los Angeles nightclub. They were there as non-performers, enjoying the New Year's Eve festivities of 1964, watching the Ike & Tina Turner Revue, and they became very well acquainted.

Brooks said that the next morning, after they spent the night together, Hendrix awoke and began composing the tune that later became "My Diary." "He played that great opening," said Brooks, "and then sang the first verse, 'I know that I will never love again, I know that I will be my only friend.'" Brooks said that she wrote the rest of the lyrics and several weeks later the single was recorded.

On the way to the studio, which was actually just a converted garage behind producer Billy Revis' home, Brooks picked up Arthur Lee to help with background vocals. This was also the first day, according to Brooks, that Hendrix and Lee met. (The two would later record again in 1970.) Also present at the session was "Big Francis" (surname unknown) on drums, and Alvin (surname unknown) on bass. Both these musicians were recruited from Major Lance's band (who had the hit "Monkey Time" in 1965). The horn section consisted of session players provided by Revis and, according to Brooks, the female background singers were The Pointer Sisters.

This new information from her filled in several gaps. However, one item didn't match. On the original label of the 45, Lee is clearly credited as composer, and he emphatically states to this day that he was the only composer for "My Diary."

Lee made his claim to fame with the rock group Love in the mid-60s. The band had a string of hits including "My Little Red Book" and "7 And 7 Is." In addition to Lee's statements below, the verse in "My Diary," "Even our birthday is on the same old day" further supports his claim as composer. Brooks' claim as composer is not confirmed by the song's lyrics. She was born on Oct. 16, 1943, and Hendrix was born on Nov. 27, 1942.

Arthur Lee: "The first time I met Jimi Hendrix was at Revis Records, which was on Western Avenue in Los Angeles. I only played keyboards at the time, but I told Jimi I wanted a Curtis Mayfield feel to the song, like 'Gypsy Woman' [a 1961 hit by The Impressions]. Billy Revis said he knew a guitar player that could play like Curtis Mayfield, and that's what I wanted because I didn't play guitar at the time. Jimi was working with Little Richard at the time. The reason I wrote the song ['My Diary'] was that my girlfriend's mother had found her diary. That's what the song is about. I had to break up with my girlfriend because of this whole deal. We were born on the same day. I was born on the seventh and so was she. Love later had a hit with '7 And 7 Is.' That's the same chick. I was hung up on her! Her name was Anita."

After cutting "My Diary," producer Revis said he needed a B-side to complete the single. "U-tee" (pronounced you-tee) has a very



Jimi Hendrix Experience in 1967.

distinct Dobie Gray "In Crowd" feel to it. "The U-tee was supposed to be a dance," said Brooks. She further stated that Hendrix composed the music and she wrote the lyrics: "Just listen to the solo, with its high-frequency rock sound — he was the father of rock!"

Hendrix rejoined the Little Richard tour sometime in mid-March, according to Brooks, and she never saw him again. His last contact was a postcard sent later, asking for \$60 to get his guitar out of a pawn shop.

Status: The limited release single is long out of print. However, "My Diary" has been featured in several Hendrix syndicated radio documentaries.

JAYNE MANSFIELD

During the peak of Marilyn Monroe's career, it seemed that every Hollywood studio wanted to find their own Marilyn. Twentieth Century Fox quickly signed up Jayne Mansfield and had her in a string of B movies that cast her as the "sexy dumb blonde" (in reality, she was credited with a high I.Q. of 163). These films never amounted to much, but her shapely figure drew attention around the world.

When her acting career started to fade, Mansfield attempted singing pop singles. Sometime between October and November 1965, record producer Ed Chalpin used Hendrix for a session with Mansfield. Hendrix played bass and then added guitar to Mansfield's vocal tracks.

Recorded in the fall of 1965 at New York City's Dimensional Studios (a.k.a. Studio 76 Inc.), "As The Clouds Drift By" featured a string section, piano, over-echoed drums and backing female vocals. Chalpin told *Straight Ahead* that Hendrix is featured on both "As The Clouds Drift By" and the B-side "Suey,"

however, he can be heard more prominently on the latter.

"Suey" was probably written in all of 10 minutes or less. With silly lyrics such as "It makes my knees freeze" and "I'm givin' it all I got," no doubt this bump 'n' grind tune was a quick filler for the flip side. Chalpin said that Hendrix was present in the studio while Mansfield sang, which conjures up some wild images of the two exchanging glances.

In addition to Hendrix's walking bass line and guitar work on "Suey," there is also a drummer, organist and what sounds like two trumpets. The only clue Chalpin would give regarding who played what was that Philadelphia DJ "Jocko" Henderson was one of the session players. This is truly the most bizarre tune that featured Hendrix.

While traveling to fill in for the stage version of *Gentlemen Prefer Blondes*, Mansfield died in a car accident on June 29, 1967. "As The Clouds Drift By" b/w "Suey" was released a few weeks later on July 7.

Status: In 1994, the Legend label officially released *Jayne Mansfield: Too Hot To Handle* (CD 6008). This CD contained the obscure "As The Clouds Drift By" b/w "Suey" single along with much of Mansfield's other vocal works. The nifty package included a 3-D pop-up of Mansfield, a picture disc and a 24-page booklet. However, in his liner notes, Alan Eichler made no mention of Hendrix's involvement.

1967: The Experience Begins

The Chas Chandler Tapes

In 1992, Chas Chandler (Hendrix's former producer/manager) approached Alan Douglas (producer of Hendrix's recordings 1974-1994) about master tapes he discov-

ered, and negotiations began. These "lost" tapes were recorded at Olympic Studios and contain sessions from Hendrix's first two LPs. Chandler stated that there were 41 songs spread out over 64 boxes of original master tapes, nine songs of which had never been heard by the public.

Douglas first took the position that the tapes were stolen and the Hendrix estate owned them. After a war of words, Douglas passed on them, stating that they were probably just demos by Hendrix bassist Noel Redding and more Jimi Hendrix Experience outtakes. Douglas hated outtakes and once openly threatened to burn all the tapes that were not commercially releasable.

After the negotiations halted, Hendrix fans became privy to a few of these nine "rare" cuts. Bootlegs such as *Studio Haze* and *Out Of The Studio*, with stunning sound quality, revealed a fascinating look at Hendrix's studio work. However, there was some post-production overdubbing done by Hendrix's drummer Mitch Mitchell and Redding between 1988 and 1989 on a few previously unreleased titles.

An instrumental titled "Little One" was originally recorded at Olympic Studios on Jan. 28, 1968, but in 1988 Redding and Mitchell returned to the studios and added new bass, drums and a vocal track by Redding, with new lyrics. The result is a song titled "There Ain't Nothing Wrong With That." Additionally, the same thing happened to a Redding song originally called "Dance." Mitchell added a vocal track and the song is now called "Cat Talkin' To You."

"Tak'n' Care Of No Business," a song dating back to Hendrix's Curtis Knight period, worked very well with a few enhancements. Originally recorded during May 1967, with Hendrix singing and playing rhythm guitar, the tune adapted a Salvation Army feel to it with the addition of tuba (yes tuba), saxophone and tambourine. Other rarities included here are "Crying Blue Rain," "Shame, Shame, Shame" and an instrumental version a French hit. These are all great (formerly "lost") recordings that show Hendrix at his best.

Status: Experience Hendrix recently purchased the "lost" Olympic Studio tapes from the estate of Chandler. The *Jimi Hendrix Experience* is a four-disc collection that will be released in September. The box set will feature 56 songs and more than four hours of rare and mostly never-before-heard Hendrix music. Starting with a live recording from the Experience's fourth public appearance in Paris 1966 and concluding with music from the final studio session at Electric Lady Studios in 1970, Hendrix fans should be delighted with this release.

1968

Outtakes: Bold As Love

1968 was a very successful year for Hendrix and the Experience. The band's first three LPs rode high in the charts during that year. For creativity, electricity and "balls beyond the call of duty," *Rolling Stone* awarded Hendrix its Performer Of The Year title.

Despite rumors that the band would break up, as Cream and many others had, the Experience explored their talents with other musicians and brought back new ideas.

Redding developed a new side group, Fat Mattress, and Mitchell jammed with John Lennon and Keith Richards during the taping of *Rock And Roll Circus*. Hendrix, meanwhile, delved into side projects and musical experiments.

One less successful experiment that occurred involved a taxi driver who recognized Hendrix while dropping him off at the studio. Hendrix nonchalantly invited him down one evening to jam, and the cab driver turned up a half hour later and completed a six-hour session that had to be scrapped. Hendrix apparently did not have the heart to ask him to leave.

Experience Hendrix has just announced that they will be releasing a mono version of the Hendrix's second LP, *Axis: Bold As Love*. Fans have searched high and low for an original mono release of this LP because it features discrete mixes that differ from its stereo companion. The new edition will be pressed on 180-gram premium vinyl to ensure the best possible quality.

The McGough & McGear Sessions

By suggestion of Paul McCartney, Hendrix was invited to make a guest appearance on Paul's brother Mike's LP, *McGough & McGear*. According to Mike McCartney, "Hendrix turned up at London's De Lane Lee Recording Studios, on his own, carrying a small guitar case. After a half-dozen takes, it was decided that the first take was the best. Unfortunately, a careless tape operator had erased every take but the last." Hendrix appeared on two of the LP's tracks, "So Much" and "Ex-Art Student." Hendrix also joined Graham Nash, John Mayall, Jane Asher, and Dave Mason by banging on toy instruments, walking up and down the corridors and acting like big kids for a track that did not make the album, titled, "Oh To Be A Child" (a.k.a. "Toy Symphony").

Status: *McGough & McGear* (EMI CDP 7 98177 2) contains the recordings made in January 1968.

1969

The Black Gold Tapes

Sometime between mid-1969 and the spring of 1970, Hendrix drafted and later recorded (in his New York apartment), a fantasy biography titled *Black Gold* (a character that was basically Hendrix). The songs were linked into a story much like the Who's rock opera *Tommy*.

On Feb. 4, 1970, Hendrix hinted to *Rolling Stone* about the material he had been writing: "It's mostly cartoon material. There's one cat who's funny, who goes through all these strange scenes. I can't talk about it now. You could put it to music I guess."

The silence about these tapes was finally broken when producer Alan Douglas made the following statement to the press in March 1975: "Jimi did a suite of, I think, eight tunes called *Black Gold*, kind of a phantasmic autobiography about a super stud that goes out on the road, becomes famous and goes up in the sky. One night we sat down and did the entire thing on a cassette setup — it was magnificent! We overdubbed another guitar part, we had the tape, and we were going to do an album from it and a movie and so on. Somebody copied that. I can't even find the lyrics."

Another 10 years of silence occurred before Douglas spoke about the *Black Gold* recordings and how they disappeared shortly after Hendrix's death. "He wrote the songs and they were beautiful. 'Astro Man' is a takeoff of one of them. Two people who worked in [Mike] Jeffrey's [Hendrix's manager] office, broke into Jimi's apartment and stole legal pads that he used to write lyrics, all his cassettes including *Black Gold* to hold it as ransom against money Jeffery owed them."

One year later, Sotheby's auction house sold both the first and the final drafts for *Black Gold*. They soon surfaced in the book *Cherokee Mist: The Lost Writings Of Jimi Hendrix* by Bill Nitopi. Oddly, that same year, former Experience drummer Mitchell contacted Douglas and said he was the owner of the *Black Gold* tapes. However, his story of possession differed dramatically than Douglas'.

By some reports, in 1970 when production began on the film *Rainbow Bridge*, Hendrix was the first to arrive on the island of Maui. When Mitchell arrived later, Hendrix took him aside, gave him a bunch of tapes wrapped in a headband, and asked him to take good care of them. Mitchell thought this was unusual. Hendrix often gave him the odd tape to listen to for ideas on new songs, but Hendrix had never given him tapes with such expressed details.

Status: No agreement was ever reached between Douglas and Mitchell over the recordings. Hendrix archivist Tony Brown (*The Final Days Of Jimi Hendrix*), heard the *Black Gold* tapes in 1992 while researching information with Mitchell. Brown states that Hendrix used a Martin acoustic guitar and that the music was incredible. At present, it is unknown if these tapes will be purchased and eventually released by Experience Hendrix.

Black Gold track listing: "Suddenly November Morning," "Drifting," "Captain Midnight (1201)," "Local Commotion," "Here Comes Black Gold," "Stepping Stone," "Little Red Velvet Room," "The Jungle Is Waiting," "Send My Love To Joan Of Arc," "God Bless The Day," "Black Gold," "Machine Gun," "Here Comes Black Gold (Part 2)," "Astro Man (Parts 1 & 2)," "I've Got A Place To Go."

1970

The "Scorpio Woman" Tape

Dagger Records (the Hendrix family's official bootleg company) recently released its third CD titled *Scorpio Woman* (*Morning Symphony Ideas*). Designed for serious Hendrix fans, the CD features a 21-minute suite that Hendrix made while staying on the island of Maui during the filming of Warner Bros.' *Rainbow Bridge*.

The "Scorpio Woman," for whom Hendrix made this tape exclusively, is Melinda Merryweather. Merryweather, a Scorpio, was the art director for the film and can be seen in several scenes, including the opening segment.

On Aug. 1, 1970, Hendrix completed the final date on his U.S. tour in Honolulu. From Aug. 2-15, all of the recent biographies on Hendrix have a gap of time for Hendrix's whereabouts. In 1995, Merryweather

Jimi Hendrix U.S. Discography

by Tim Neely

45s

The values listed are for stock (commercial) copies unless noted. In most cases, promotional (white label) versions go for less than the price indicated, as only one of his singles made the Top 40.

Label/#	A-Side/B-Side	Year	NMS
Reprise 0572	Hey Joe/51st Anniversary	1967	\$ 100
Reprise 0572	Hey Joe/51st Anniversary (picture sleeve)	1967	1,000
Reprise 0597	Purple Haze/The Wind Cries Mary	1967	25
Reprise 0641	Foxy Lady/Hey Joe	1967	25
Reprise 0665	Up From The Skies/One Rainy Wish	1968	30
Reprise 0728	Purple Haze/Foxy Lady	1968	15

"Back To Back Hits" series — originals have both "r:" and "W7" logos

Reprise 0767	All Along The Watchtower/Burning Of The Midnight Lamp	1968	30
Reprise 0792	Crosstown Traffic/Gypsy Eyes	1968	30
Reprise 0853	If 6 Was 9/Stone Free	1969	40
Reprise 0905	Stepping Stone/Izabella	1970	100
Audio Fidelity 167	No Such Animal (Part 1)/No Such Animal (Part 2)	1970	15
Audio Fidelity 167	No Such Animal (Part 1)/No Such Animal (Part 2) (pic sleeve)	1970	40
Reprise 0742	All Along The Watchtower/Crosstown Traffic	1971	6

"Back To Back Hits" series

Reprise 1000	Freedom/Angel	1971	15
Reprise 1044	Star Spangled Banner/Dolly Dagger	1971	15
Reprise 1082	Johnny B. Goode/Lover Man	1972	15
Reprise 1118	The Wind Cries Mary/Little Wing	1972	15
Ala 1175	Goodnight Irene/Why Don't You Love Me (w/Little Richard)	1972	8
Trip 3002	Hot Trigger/Suspicious	1972	5
Reprise PRO 595	Medley: The Little Drummer Boy-Silent Night/Auld Lang Syne (promo only)	1974	150
Reprise PRO 595	...And A Happy New Year (picture sleeve for above)	1974	80
Reprise EP 2239	Gloria (B-side blank)	1979	5
Reprise EP 2239	Gloria (picture sleeve)	1979	5

(bonus record in The Essential Jimi Hendrix, Volume 2)

Reprise 29845	Fire/Little Wing	1982	6
Exp. Hendrix 55336	Dolly Dagger/Night Bird Flying (Experience Hendrix Magazine promo, purple vinyl)	1997	10
Exp. Hendrix 55336	Dolly Dagger/Night Bird Flying (cardboard picture sleeve)	1997	10
Exp. Hendrix RTH-1007	The Jimi Hendrix Classic Singles Collection (Boxed set of 10 45s, each with picture sleeves and white inner sleeve, with booklet)	1998	60
Exp. Hendrix 55454	Can You Please Crawl Out Your Window!/Burning Of The Midnight Lamp (Best Buy promo, orange vinyl)	1998	5
Exp. Hendrix 55454	Can You Please Crawl Out Your Window!/Burning Of The Midnight Lamp (cardboard picture sleeve)	1998	5
Exp. Hendrix 13487	Star Spangled Banner/Purple Haze (Best Buy promo, pic disc)	1999	15
Exp. Hendrix 5651	Little Drummer Boy-Auld Lang Syne/Three Little Pigs (red vinyl)	1999	10
Exp. Hendrix 5651	Little Drummer Boy-Auld Lang Syne/Three Little Pigs (picture sleeve)	1999	10

Vinyl Albums

Original Issues

Reprise R 6261	Are You Experienced? (pink/gold/green label, mono)	1967	200
Reprise RS 6261	Are You Experienced? (pink/gold/green label, stereo)	1967	50
Capitol T 2856	Get That Feeling (with Curtis Knight; black colorband label; mono)	1967	80
Capitol ST 2856	Get That Feeling (with Curtis Knight; black colorband label; stereo)	1967	40
Reprise R 6281	Axis: Bold As Love (pink/gold/green label, mono)	1968	2,500
Reprise RS 6281	Axis: Bold As Love (pink/gold/green label, stereo)	1968	80
Reprise 2R 6307	Electric Ladyland (two LPs, white label promo, mono)	1968	4,000
Reprise 2RS 6307	Electric Ladyland (two LPs, two-tone orange label with both "r:" and "W7" logos, stereo)	1968	100
Capitol T 2894	Flashing (with Curtis Knight; black colorband label; mono)	1968	100
Capitol ST 2894	Flashing (with Curtis Knight; black colorband label; stereo)	1968	40
Reprise MS 2025	Smash Hits (two-tone orange label with both "r:" and "W7" logos; add \$40 if poster is enclosed)	1969	40
Capitol STAO-472	Band Of Gypsies (lime green label)	1970	20
Reprise MS 2029	Historic Performances As Recorded At The Monterey International Pop Festival (with Otis Redding)	1970	20

Reissues During Hendrix's Life

Reprise RS 6261	Are You Experienced? (two-tone orange label with both "r:" and "W7" logos; stereo)	1968	25
Reprise RS 6281	Axis: Bold As Love (two-tone orange label with both "r:" and "W7" logos; stereo)	1968	25
Reprise SKAO-91441	Axis: Bold As Love (Capitol Record Club)	1968	100

(Please see Discography page 19)

revealed in an exclusive interview with this writer that Hendrix returned to Maui to a house he rented outside of the town of Lahaina. "He played guitar every day for hours — he just couldn't get enough," explained Merryweather.

To stall his prior commitments, a note was sent back to his management saying he cut his foot on some coral while surfing and needed time to heal. This excuse bought Hendrix more time to relax, record — and be with Merryweather.

Hendrix left Maui and returned to New York to record at his new studio Electric Lady. Prior to his departure for a European tour in late August, Hendrix gave specific instructions that Merryweather receive his privately recorded tape titled *Scorpio Woman*. She held onto the tape for 28 years and finally sold it to Experience Hendrix in 1998.

The Final Jam

On Sept. 16, 1970, two days before Hendrix passed away, he sat in with Eric Burdon's new group War at a small nightclub in England. "Mother Earth" and "Tobacco Road" were the last two songs Hendrix performed before an audience. A few years after his death, a fair-quality audience tape of the show surfaced. Recently, there's been talk of a soundboard tape hiding in the wings.

In 1994, Jerry Goldstein, War's producer, had this to say: "I built a remote truck with a remote system to record every show — that would mean there are hundreds of hours of live material from 1970 alone."

Several years ago, the music web site Launch.com reported that a firm called Genesis Media Group acquired the exclusive worldwide rights to Hendrix's last performance. According to Genesis Media Group's statement, War leader Howard Scott held onto the tapes of the show for nearly 30 years. Genesis planned to release an album of the recordings in the summer of 1998, but nothing ever came of it.

Status: A 40-minute audience tape is in circulation. Hendrix is featured on the last two songs, "Mother Earth" and "Tobacco Road." This was Hendrix's final performance.

HENDRIX ON FILM AND VIDEO

Before the 1970s, there were virtually no restrictions on bringing in 8mm home movie cameras or audio recording equipment into a concert performance. Consequently, there are a few interesting amateur films of incredible Hendrix concerts. On the other hand, for many of Hendrix's shows that were professionally shot, their contents and whereabouts remain a mystery.

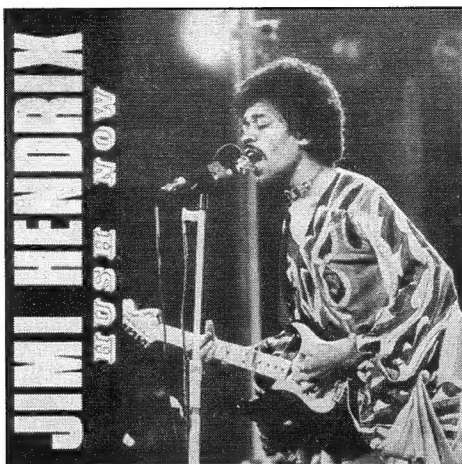
The following is a partial chronological catalog of known filmed and videotaped performances by Hendrix (Note: The full reference can be found in my forthcoming book). It has taken 30 years to uncover, sort and determine the correct locations and dates for these visual episodes in Hendrix's all-too-brief career. A growing network of fans worldwide continues to expand this list.

February (?) 1965

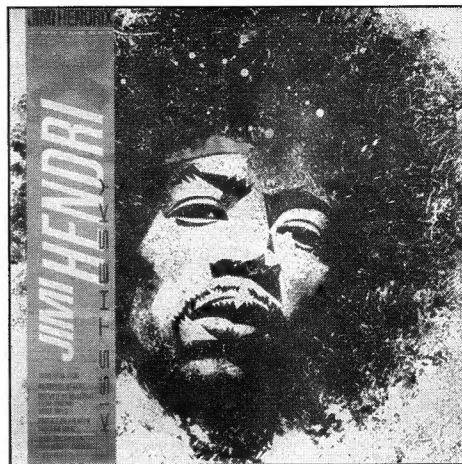
Night Train TV show,
Filmed in Dallas, Texas
"Shotgun" performed live

This is the earliest known footage of Hendrix performing. Through a stroke of luck, devoted Hendrix collector David Pearcy discovered this gem sitting in a Nashville television station's vaults. It features Hendrix with Little Richard's band The Upsetters performing the Jr. Walker hit "Shotgun." Out front are singers/dancers Buddy and Stacey with the band behind them. Although the camera is focused on Buddy and Stacey, Hendrix can be seen often. Usually he is fanning the neck of the guitar with his hand or elbowing it. The sound on the video is clean enough to distinguish Hendrix's subtle guitar licks.

Hendrix was quickly tossed out of The Upsetters for not conforming to Little Richard's strict rules. In a 1968 interview, Hendrix explained some of the problems: "Me and another guy got fancy shirts, 'cause we were tired of wearing the uniform. Richard called a meeting. 'I am Little Richard, I am Little Richard,' he said, 'I am the King Of Rock And Rhythm. I am the only one allowed to be pretty. Take off



Left: A fake Hendrix album from the mid-80s on the Aston label. (It's not even Jimi playing on it!) Right: A special edition Japanese release on 150-gram vinyl with obi strip.



those shirts.' It was all like that — bad pay, lousy living and getting burned."

Status: In circulation. Portions of this video have turned up in the Southbank's Hendrix documentary and the BBC's special *The Man They Made God*. The complete three-minute version, along with host Noble Blackwell's introduction, is available in collectors' circles.

May 3-May 18

The lost 1968 ABC-TV documentary

Starting on May 3, 1968, ABC-TV began a 16-day shoot for a documentary on Hendrix. According to several sources, Hendrix was filmed in concert, in the recording studio and in his hotel room leisurely watching TV. Jeffery, Hendrix's manager, originally conceived the project and then hired a film crew from ABC.

One of the true highlights of this visual documentary could be the inclusion of the "Voodoo Child" sessions. The original session tapes reveal that Hendrix, Redding, and Mitchell ran through eight takes of "Voodoo Child (Slight Return)" at the Record Plant on May 3. Take #8 was selected for the master and appeared on the double LP *Electric Ladyland*.

Hendrix's complete performances of both May 10 Fillmore East concerts could also have been filmed. This was the historic show that Sly And The Family Stone opened for the Experience. Sly reportedly danced in the aisles with the audience during "Try A Little Tenderness," which he dedicated to the late Otis Redding.

Despite some serious problems with his amps that evening, Hendrix kept his cool and quickly squelched a heckler in the crowd. When the guy called out, "Take off your hat," Hendrix smiled and answered back, "I'll take off my hat if you take off your pants." The packed house also witnessed the Experience playing a cover of Bob Dylan's "Please Come Crawl Out Your Window" and the longest documented version of "Red House" (17 minutes).

May 18, 1968

Miami Pop

The Jimi Hendrix Experience were originally booked to perform on both Saturday and Sunday at the Miami Pop Festival, but torrential rains washed out the second day's events. Engineer Eddie Kramer was flown in to Miami to record the group's performance.

Recordings were made, but the second-day cancellation forced the promoters into bankruptcy. Both the audio tape and film footage were seized. To date, only a single quarter-inch audiotape has surfaced, and the whereabouts of the remaining tapes and film reels remain a mystery.

One short clip from Hendrix at Miami Pop surfaced on the ABC-TV news coverage of Hendrix's obituary on Sept. 18,

1970. If further film footage does exist, it could be some of the best, since there is very little film documentation for 1968, the Experience's best year. There was possibly a total of 25 to 30 hours of raw footage on Hendrix documented by ABC-TV. Unfortunately, it all mysteriously disappeared off the ABC shelves about a year after Hendrix died.

Status: In 1998, BBC/VH-1 produced a special on the making of the *Electric Ladyland* LP (later released on Rhino Home Video). This documentary features 1968 footage of Hendrix working in the studio. The video implies that the footage was shot during the making of the LP, when in fact, it was shot in a Los Angeles studio months after the LP was finished. The ABC-TV documentary footage is still missing.

Feb. 24, 1969

Royal Albert Hall
London, England

The Experience's magnificent concert at the Royal Albert Hall represented the band at the peak of their creative powers. A film was commissioned for the event, capturing the spirited pre-concert soundcheck as well. Unfortunately, legal difficulties have prevented either the film or an authorized soundtrack album from being released. However, poor quality and highly edited LPs and CDs of this recording have been around for years.

The good news is most Hendrix collectors have had a 70-minute video version of this movie for more than five years now. The film also features a segment with Hendrix and friends at home as he breaks into an acoustic version of "Hound Dog"/"Two Old Maids." On the downside, the original producers superimposed low-quality special effects such as burning sparklers and shots of waves crashing on a beach to "enhance" the Experience's concert footage.

Status: In circulation. Concert footage, all from *The Last Experience* film (Producers: Steve Gold and Jerry Goldstein): "Lover Man," "I Don't Live Today," "Foxy Lady," "Bleeding Heart," "Fire," "Little Wing," "Voodoo Child (Slight Return)," "Room Full Of Mirrors," "Purple Haze" and "Wild Thing." Total running time: 70 minutes.

1970

Sept. 6

Love And Peace Festival
Isle Of Fehmarn, Germany

There is footage of Hendrix arriving by car and climbing up the stairs to the festival stage (two minutes) and scenes of Hendrix on and off stage (three minutes). This was Jimi Hendrix's final official concert performance.

Status: In circulation.

Hendrix Discography

(continued from page 17)

Label / #	Title	Year	NMS				
Reprise RS 6261	Arc You Experienced? (one-tone orange [tan] label with only "r" logo; stereo)	1970	12	Exp. Hendrix 11931	Live At The Fillmore East (three LPs)	1999	30
Reprise RS 6281	Axis: Bold As Love (one-tone orange [tan] label with only "r" logo; stereo)	1970	12	Exp. Hendrix 11987	Live At Woodstock (three LPs)	1999	30
Reprise 2RS 6307	Electric Ladyland (two LPs; one-tone orange [tan] label with only "r" logo; stereo)	1970	15	Exp. Hendrix 612003	Axis: Bold As Love (Track facsimile label, made from mono analog masters, distributed by Classic Records)	2000	25
Reprise MS 2025	Smash Hits (one-tone orange [tan] label with only "r" logo; stereo)	1970	12	Exp. Hendrix 112 316-1	The Jimi Hendrix Experience (eight LPs)	2000	60
Posthumous Issues: 1967-70 Material				Compact Discs			
Reprise MS 2034	The Cry Of Love (two-tone orange label with both "r" and "W7" logos)	1971	500	Mostly Pre-Experience Material And Miscellaneous			
Reprise MS 2034	The Cry Of Love (one-tone orange [tan] label)	1971	15	Pair PCD2-1155	Historic Hendrix	1987	15
Capitol SWBB-659	Get That Feeling/Flashing (two LPs, red labels)	1971	25	Special Music 4926	Early Classics	1988	15
Reprise MS 2040	Rainbow Bridge	1971	20	Timeless Treasures 101	The Last Experience: His Final Live Performance	1994	8
Reprise SMAS-93972	Rainbow Bridge (Capitol Record Club)	1971	50	Big Ear 4026	The Early Years	1998	8
Reprise MS 2049	Hendrix In The West	1972	20	Jerden 7027	An Audio Biography: In His Own Words	2000	8
Reprise MS 2103	War Heroes	1972	20	1967-70 Round One: Early Reissues			
Reprise 2RS 6481	Soundtrack Recordings From The Film Jimi Hendrix	1973	25	Reprise 6261-2	Are You Experienced? (add \$15 for longbox)	1986	20
Reprise MS 2204	Crash Landing	1975	15	Reprise 6281-2	Axis: Bold As Love (add \$15 for longbox)	1986	20
Reprise MS 2229	Midnight Lightning	1975	15	Reprise 6307-2	Electric Ladyland (two CDs; add \$25 for longbox)	1986	30
Reprise MSK 2276	Smash Hits (reissue; orange [tan] label; new number)	1977	10	Reprise 2034-2	The Cry Of Love (add \$15 for longbox)	1986	20
Reprise 2RS 2245	The Essential Jimi Hendrix (two LPs; orange [tan] labels)	1978	20	Reprise 25119-2	Kiss The Sky (add \$12 for longbox)	1986	15
Reprise HS 2293	The Essential Jimi Hendrix Volume Two (came with a bonus single "Gloria," listed separately in the 45s section)	1979	15	Reprise 25358-2	Jimi Plays Monterey (add \$12 for longbox)	1986	15
Reprise HS 2299	Nine To The Universe	1980	10	Rykodisc RCD 20038	Live At Winterland (gold-plated CD; add \$15 for longbox)	1987	40
Warner Bros. HS 2299	Nine To The Universe (Reprise cover with Warner Bros. tan "pinstripe" label; possibly a Columbia House edition)	1980	12	Rykodisc RCD 20038	Live At Winterland (aluminum CD; add \$15 for longbox)	1987	20
Reprise 22306	The Jimi Hendrix Concerts (two LPs)	1982	12	Rykodisc RCD 20078	Radio One (picture disc; add \$15 for longbox)	1988	20
Rhino RNDF-254	The Jimi Hendrix Interview (picture disc)	1982	25	Reprise 2204-2	Crash Landing (add \$15 for longbox)	1989	20
Reprise 25119	Kiss The Sky	1984	10	Reprise 2276-2	Smash Hits (add \$15 for longbox)	1989	20
Capitol SN-16319	Band Of Gypsies (budget reissue)	1985	10	Reprise 2306-2	The Jimi Hendrix Concerts (two CDs; add \$20 for longbox)	1989	25
Capitol MLP-15022	Johnny B. Goode (EP)	1986	8	Reprise 26035-2	The Essential Jimi Hendrix Volumes One And Two (two CDs; add \$20 for longbox)	1989	25
Capitol SJ-12416	Band Of Gypsies 2 (with four unlisted songs on side two)	1986	150	Rhino R2 70771	Hendrix Speaks (add \$10 for longbox)	1990	12
Capitol SJ-12416	Band Of Gypsies 2 (with three listed songs on side two)	1986	10	Reprise 6307-2	Electric Ladyland (one CD; add \$15 for longbox)	1990	20
Reprise 25358	Jimi Plays Monterey	1986	10	Reprise 26435-2	Lifelines (four CDs)	1990	60
Reprise RS 6261	Are You Experienced? (1980s black/red or gold/light blue label)	1986	8	Reprise 26732-2	Stages (four CDs)	1992	60
Reprise RS 6281	Axis: Bold As Love (1980s black/red or gold/light blue label)	1986	8	Rykodisc RCD 20038	Live At Winterland + 3 (with bonus CD and T-shirt in box)	1993	30
Reprise 2RS 6307	Electric Ladyland (two LPs; 1980s black/red or gold/light blue label)	1986	12	1967-70 Round Two: Alan Douglas Reissues			
Reprise MSK 2276	Smash Hits (1980s black/red or gold/light blue label)	1986	8	MCA 10829	The Ultimate Experience	1993	10
Ryko Analogue RALP-0038	Live At Winterland (two LPs)	1988	15	MCA 10893	Are You Experienced?	1993	12
Ryko Analogue RALP-0078	Radio One (two LPs, clear vinyl)	1988	15	MCA 10894	Axis: Bold As Love	1993	12
Capitol C1-96414	Band Of Gypsies (numbered reissue)	1995	15	MCA 10895	Electric Ladyland	1993	12
Posthumous Issues: Mostly Pre-Experience Material				MCA 10936	The Experience Collection (above four CDs in slipcase)	1993	60
Maple 6004	Two Great Experiences Together (with Lonnie Youngblood)	1971	50	MCA 11060	Blues	1994	12
Trip TLP-9500	Rare Hendrix	1972	15	MCA 11063	Woodstock	1994	12
Trip TLP-9501	Roots Of Hendrix	1972	12	Capitol C2-96414	Band Of Gypsies	1995	10
Trip 3509 (2)	Superpak	1977	15	MCA 11236	Voodoo Soup	1995	10
Trip TLP-9512	Moods	1973	12	1967-70 Round Three: Hendrix Family Authorized Reissues			
Trip TLP-9523	The Genius Of Jimi Hendrix	1973	12	Exp. Hendrix 11599	First Rays Of The New Rising Sun	1997	8
Pickwick SPC-3347	Jimi Hendrix And Little Richard Together	1973	12	Exp. Hendrix 11600	Electric Ladyland	1997	8
Pickwick SPC-3528	Jimi	1977	10	Exp. Hendrix 11601	Axis: Bold As Love	1997	8
Archive Of Folk And Jazz 296	Roots Of Rock (with Little Richard)	1974	12	Exp. Hendrix 11602	Are You Experienced?	1997	8
United Artists UA-LA505-E	The Very Best Of Jimi Hendrix	1975	12	Exp. Hendrix 11684	South Saturn Delta	1997	8
Nutmeg 1001	High, Live 'N' Dirty (black vinyl)	1978	25	Capitol 93446	Band Of Gypsies	1998	8
Nutmeg 1001	High, Live 'N' Dirty (red vinyl)	1978	25	Exp. Hendrix 11671	Experience Hendrix: The Best Of Jimi Hendrix	1998	8
Nutmeg 1002	Cosmic Turnaround	1981	12	Exp. Hendrix 11742	BBC Sessions (two CDs)	1998	12
Accord SN-7101	Kaleidoscope	1981	10	Dagger 11743	Live At The Oakland Coliseum (two CDs)	1998	12
Accord SN-7112	Before London	1981	10	Exp. Hendrix 11931	Live At The Fillmore East (two CDs)	1999	12
Accord SN-7139	Cosmic Feeling	1981	10	Exp. Hendrix 11987	Live At Woodstock (two CDs)	1999	12
Hendrix Family Authorized Reissues				Dagger 12033	Live At Clark University	1999	10
Exp. Hendrix 11599	First Rays Of The New Rising Sun (two LPs)	1997	50	Exp. Hendrix 155 651-2	Merry Christmas And A Happy New Year (EP)	1999	6
Exp. Hendrix 11600	Electric Ladyland (two LPs)	1997	40	Dagger 112 352-2	Morning Symphony Ideas	2000	10
Exp. Hendrix 11601	Axis: Bold As Love	1997	50	Exp. Hendrix 112 316-2	The Jimi Hendrix Experience (four CDs)	2000	50
Exp. Hendrix 11602	Are You Experienced? (two LPs; U.S. cover)	1997	50	Promo-Only Singles And Samplers			
Exp. Hendrix 11607	Band Of Gypsies (pressed in U.S. for export)	1997	25	Rykodisc PRO 0078	Radio Radio	1988	50
Exp. Hendrix 11608	Are You Experienced? (pressed in U.S. for export; U.K. cover)	1997	40	Reprise PRO-CD-4541	Between The Lines	1990	30
Exp. Hendrix ST-472	Band Of Gypsies (Capitol facsimile label; made from analog masters; distributed by Classic Records)	1997	25	Reprise PRO-CD-5194	Stages Sampler	1992	20
Exp. Hendrix 11684	South Saturn Delta (two LPs)	1997	25	Reprise PRO-CD-5688	Stone Free: A Tribute To Jimi Hendrix (interviews)	1993	25
Exp. Hendrix 11671	Experience Hendrix: The Best Of Jimi Hendrix (two LPs)	1998	25	Capitol DPRO-79534	Band Of Gypsies	1995	30
Exp. Hendrix 11742	BBC Sessions (three LPs)	1998	30	MCA 3357	Stepping Stone (single)	1995	15
Label / #	Title	Year	NMS	Exp. Hendrix 4167	BBC Sessions Sampler	1998	20
				Exp. Hendrix 4319	Live At The Fillmore East Sampler	1999	12

The long-awaited Experience Music Project museum opens in Seattle

by Gillian G. Gaar

Eight years after it was first announced, Paul Allen's Experience Music Project (EMP) museum opened June 23, 2000, in Seattle. Over the course of the opening weekend, nearly 150,000 people thronged the Seattle Center, where EMP is situated, to explore the museum, sign up for workshops, catch a free lecture, and pick from a smorgasbord of 70-plus acts who were on hand to keep the beat going.

When Allen first made public his plans for building a Seattle music museum in 1992, the scope of the project was quite different. The Microsoft cofounder, who's also a huge fan of guitar legend Jimi Hendrix, dreamed of building a museum to display his collection of Hendrix memorabilia. But over time, that original concept changed from a Hendrix museum to a Northwest rock museum and finally to a museum celebrating all American rock music; at present, EMP's archive contains more than 80,000 artifacts.

EMP's colorful, "swoopy" (in Allen's words) building, designed by acclaimed architect Frank Gehry, has three floors. The ground level contains a 200-seat theater, The Learning Lab, where workshops are held, The Compaq Digital Lab, which allows visitors computer access to EMP's archives, a gift shop, and The Turntable restaurant (the latter two areas, along with the second floor Liquid Lounge — where a Purple Haze cocktail will set you back \$7.50 — and EMP Quick Serve, are free to the public).

The real fun begins on the first floor, beginning with the immense Sky Church. The Sky Church area, inspired by Hendrix's vision of a place where all people could gather to celebrate music, is a vast hall featuring the world's largest indoor video screen. A dazzling light show fills the screen as photos of rock performers are flashed on the ceiling above, making the room a nice place to relax.

Just off Sky Church is Artist's Journey, EMP's version of a flight simulator ride, along the lines of Disneyland's "Star Tours." Two pre-ride films define the meaning of funk and introduce a storyline about two young men who dream of being musicians. On the ride itself, riders follow the men as they cruise through a multicolored universe, taking in performances by James Brown, Chaka Khan, and George Clinton.

Hendrix gets a gallery of his own, with an exhibit that contains such artifacts as Hendrix's personal diary from March 19-Aug. 17, 1968, and a Japanese robe he wore during his performances. The Northwest Passage gallery spotlights Northwest music history, while the evolution of the guitar is revealed in the Guitar Gallery. The Special Exhibits Gallery is reserved for frequently changing exhibits; the current display looks



Roots And Branches sculpture.

(Please see Opening page 30)

From a 10,000 square-foot Hendrix museum to a \$240 million architectural wonder Experience Music Project's evolution

by Gillian G. Gaar

When Paul Allen first revealed his desire to build a music museum in Seattle, his intentions were comparatively small — he simply wanted a place where he could display his collection of Jimi Hendrix memorabilia. In 1992, the projected museum was expected to encompass 10,000 square feet, cost around \$400,000, and be called, appropriately

enough, The Jimi Hendrix Museum.

But as Allen's idea was taking shape, the Northwest music scene was quite literally exploding around him. Nirvana knocked the King Of Pop from the top of the pops when *Nevermind* booted Michael Jackson's *Dangerous* from the #1 position in the *Billboard* charts in January 1992. Other Northwest acts soon followed Nirvana into the Top 40, and

suddenly, the idea that a Northwest music museum would only focus on the region's past was up for a little renovation.

It was the first of many changes in direction that Allen's museum would undergo. Over the next eight years, the museum would expand to 140,000 square feet, cost upward of \$240 million and have a new name, the Experience Music Project. And

EMP encompasses more than just a museum.

The organization also offers a number of educational programs, including the Experience Arts Camp for children; workshops, seminars, and master classes for all ages; and what EMP calls its "educational outreach vehicle," the Electric Bus, a mini version of museum itself.

But Hendrix nonetheless remains the heart and soul of EMP and in more ways than by just being the only musician who's been granted his own gallery. Hendrix's influence can be felt everywhere, from the building's design on up, reflecting Allen's keen interest in the revolutionary guitarist.

Born in Seattle in 1953, Allen was a Monkees fan until 1967, when a friend introduced him to Hendrix's first album, *Are You Experienced?*, prompting Allen to drop his violin lessons in favor of the electric guitar. On July 26, 1970, a 17-year-old Allen watched transfixed as Hendrix performed what would be his last Seattle show at Sick's Stadium. "I'd never seen anybody with such absolute control of his instrument," Allen told the *Seattle Post-Intelligencer*. "He'd just close his eyes and have these amazingly fluid runs."

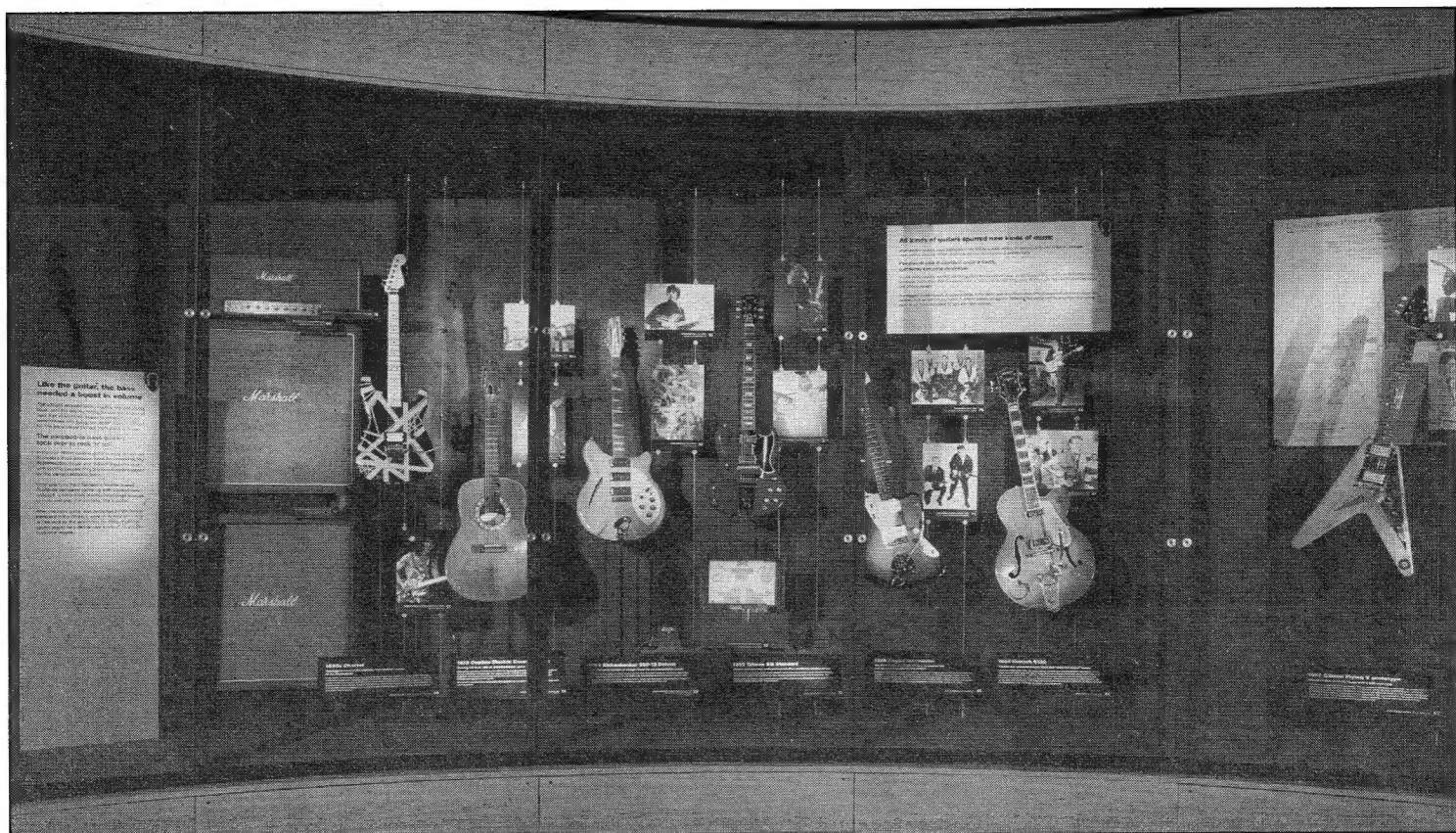
Allen continues to play guitar as a hobby (he recently released a CD of his group, Grown Men), but he made his fortune by co-founding a company called Microsoft in the early '70s with a fellow schoolmate, Bill Gates. The groundwork for EMP began to be laid in 1991, when Allen bought his first major piece of Hendrix memorabilia; shards of the guitar Hendrix had smashed at a June 4, 1967, concert in London. In September 1992, he approached the Seattle City Council with his idea of opening a Hendrix museum, and the council approved his proposal the following month.

In 1993, Allen became directly involved with the Hendrix family, partially funding their legal battle to acquire the rights to Hendrix's music. And the Hendrix museum continued to change. In September, the projected size grew to 90,000 square feet, and the opening set for 1996. The museum's focus was shifting as well, moving beyond Hendrix to encompass the rest of the NW music scene.

"It wasn't a clean evolution," explained Jim Fricke, one of EMP's senior curators. "From the beginning, we had to justify doing the Jimi Hendrix museum here in Seattle, rather than London. And then we thought, 'Well, just because Jimi left [Seattle], we can't stop and not deal with The Kingsmen and those guys.' And then this is happening in '92, and Nirvana and Soundgarden and Pearl Jam and Alice In Chains are on the cover of every magazine; 'Well, can we fill in the gap from '64 to '92?' And it just started growing. And once it grew, I said, 'Well, now that we've situated Jimi in the Northwest, couldn't we expand to the national thing?' And Paul loved that idea, Paul and Jody [Patton,



©2000 Tim Streeter/Courtesy of EMP



Guitar Gallery.

(Evolution from page 26)

Allen's sister and EMP's executive director], and it just kinda kept going."

Now that the concept of a Hendrix museum had been outgrown, a Feb. 3, 1995, press release announced the new name for the venture: Experience Music Project. "We now plan to offer a comprehensive program covering the history of popular music and culture, an exploration of music making, and the heritage of our local music scene," Patton was quoted as saying. "Our plan has always been to celebrate creativity and innovation as exemplified by Northwest artists, so we've selected a name that more accurately reflects our broad-based goals."

The name change perhaps also reflected the fact that the museum was also no longer associated with the Hendrix family, due to a falling out over merchandising rights (the Hendrix family ultimately won their case in an out-of-court settlement in July 1995). Even so, a special section of the *Seattle Post-Intelligencer*, published in conjunction with various Hendrix events being held at the city's annual Bumbershoot music and arts festival, devoted an entire page to EMP's development, noting that the building's size was now up to 100,000 square feet, the projected cost was between \$50 and \$60 million, and the opening was set for '97 or '98.

The *Post-Intelligencer's* story also reported that Seattle-based Olson/Sundberg Architects were the building's designers, but in 1996, EMP announced that Frank Gehry was the museum's new lead architect, a year before Gehry achieved worldwide fame as the designer of the Guggenheim Museum in

Bilbao, Spain. Allen's primary instruction to Gehry was that he make the building "swoopy," an element Allen saw as key to Hendrix's playing; "If you listen to Jimi's music, the guitar is going wayyy up and wayyy down, all over the place, exploring the boundaries," he told *Newsweek*. So it was with Gehry's design for EMP, which features six irregularly shaped, brightly colored sections, partially inspired by Gehry's cutting up a number of electric guitars and building a new "creation" out of the pieces.

1997 marked the year of EMP's groundbreaking ceremony on June 13, at the museum's future site on the Seattle Center grounds, built in 1962 for the World's Fair. The ceremony featured shorts sets by The Kingmen, Mudhoney, and The Presidents Of The United States Of America, with all bands, and Allen himself, taking the stage at the end to perform what many consider to be Washington's unofficial state song, "Louie Louie."

Press materials given to the media at the event reveal that although EMP's opening was three years away (despite the press materials optimistically citing 1999 as the opening date), many of the museum's areas were essentially finalized, such as The Sound Lab, where visitors would get hands-on opportunities to play different instruments, and the multimedia Artist's Journey ride. Other areas simply went through name changes; The Electric Library, Work Shop, and LiveWire performance stage were renamed The Compaq Digital Lab, Learning Lab and JBL Theater, respectively, when EMP eventually opened. Finally, whereas in 1997 Crossroads was an umbrella name given for all EMP's exhibits, on opening the exhibits

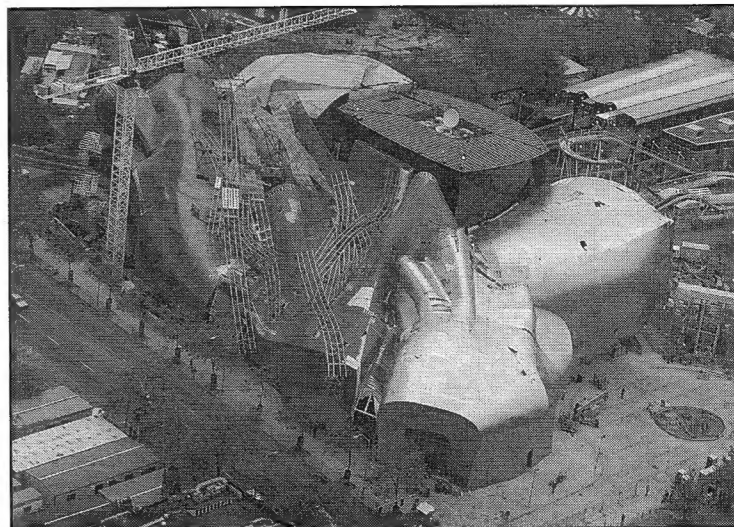
would be broken down into several specific categories. Northwest Passage covers the region's musical history; Milestones covers the rest of America's rock history; and The Guitar Gallery examines the history of the quintessential rock instrument. A Special Exhibits Gallery will house temporary exhibits. And at 130,000 square feet, EMP was only 10,000 feet away from its final size.

And as EMP's inspirational force, it's fitting that Hendrix has his own gallery. There was certainly more than enough to fill such a space; EMP's current (and still growing) archive of more than 80,000 items features more than 6,000 Hendrix-related artifacts, including the Fender Stratocaster

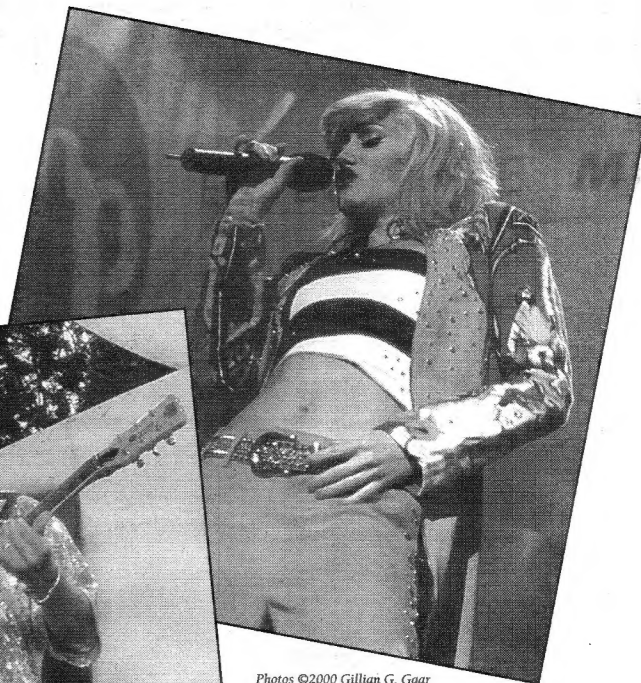
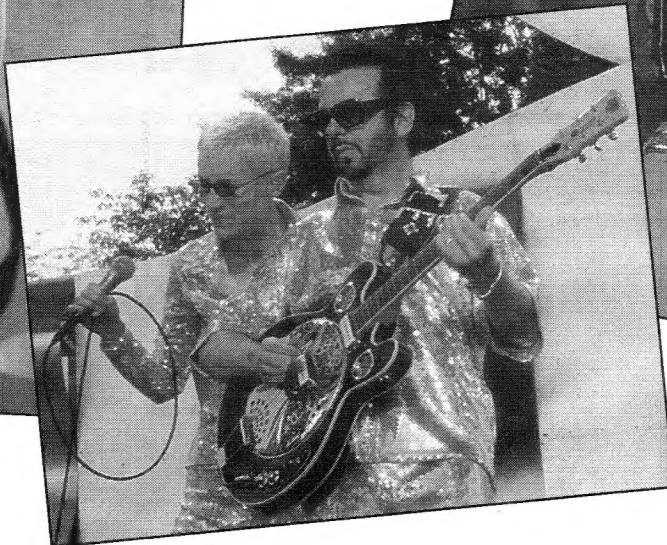
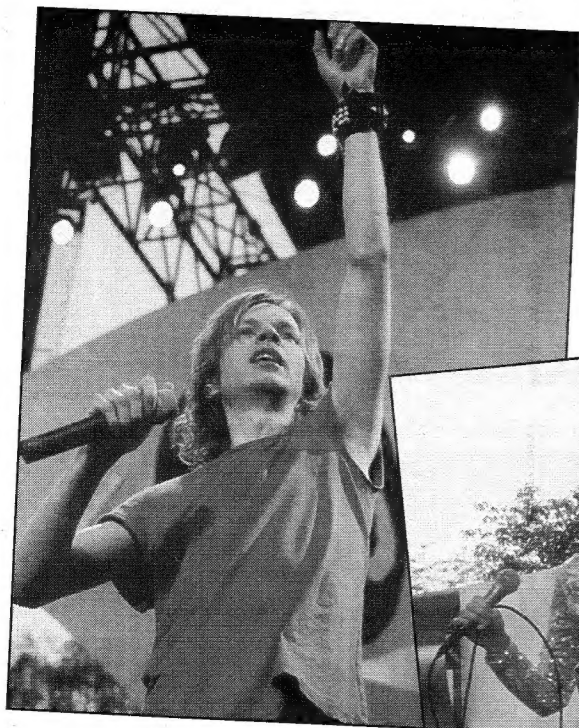
Hendrix played during his Woodstock appearance, the black felt hat he sports on the cover of *Smash Hits*, a diary from 1968, a remnant of the guitar he burned at his 1967 Monterey Pop Festival performance, a notebook with Hendrix's handwritten lyrics for songs on *Electric Ladyland* and a mixing board from Electric Lady Studio ("I spilled beer on that thing," Patti Smith told a journalist during EMP's opening weekend).

Such a collection would be impressive enough if simply displayed, but EMP wanted to create a more memorable experience for visitors. "We wanted to celebrate Jimi but

(Please see Evolution page 30)



Aerial shot of Experience Music Project.



Photos ©2000 Gillian G. Gaar

EMP's opening celebration had a lot of heavy hitters performing. From left are: Beck, Annie Lennox and Dave Stewart of Eurythmics, and Gwen Stefani of No Doubt.

(Opening from page 20)

at architect Gehry's career.

On the second floor is The Milestones gallery, which covers rock's history from the '50s on. The rest of the floor is given over to EMP's interactive offerings. In the Sound Lab, a computer lesson talks visitors through playing rock instruments, mixing a track or scratching records like a DJ; The Demo Lab, in The Sound Lab area, offers in-person demonstrations. On Stage is a karaoke-plus entertainment, where visitors play on a mock stage, performing The Troggs' classic "Wild Thing," with lights and screaming fans simulating the concert experience; you can even buy a poster of your "group."

Throughout the museum, short films play continuously on monitors, touch-sensitive computer screens provide further info, and visitors can also opt to carry a MEG (Museum Exhibit Guide), a hand-held computer with a wealth of soundbites on various artifacts, often from the very musicians who owned them.

EMP carefully built suspense during the week before opening, allowing the press, EMP charter members, music industry folks and celebrities such as Steven Spielberg and Sheryl Crow to visit the museum on different days. Opening day featured a high school jazz band and the Total Experience Gospel Choir and the sight of Allen smashing a guitar made of green rock candy, designed by glass artist Dale Chihuly. Balloons burst, confetti flew, and EMP was at last open for business.

The Sound Lab, Hendrix Gallery, and Artist's Journey proved to be the most popular exhibits, with lines throughout the weekend. A number of the artists performing also roamed around the museum; one visitor, while mixing Eurythmics' "Sweet Dreams" in The Sound Lab, was startled to look up and see the song's cowriter, Dave Stewart, watching him. Stewart was one of many performers who gave a free talk over the weekend, along with Joe Jackson, Patti Smith and others.

Performers could also be found at workshops. Veteran studio musician Carol Kaye and former President Of The USA

Dave Dederer held workshops in addition to their EMP performances, Kaye with her group Thumbs Up, Dederer with his latest band, Subset. The low-key atmosphere also allowed musicians to chat with fans following their sets; a small, respectful group surrounded Kaye after her Saturday performance, asking questions about her recording techniques.

Big name national acts filled the Center's Memorial Stadium on Friday and Saturday, the shows also being taped by MTV and VH-1, respectively. The Red Hot Chili Peppers nearly stole the show Friday when they performed their last song wearing nothing but strategically placed tube socks, but the Eminem-Dr. Dre-Snoop Dogg set got the loudest ovation — even though Metallica was the headliner — with the top-selling rap acts performing separately and together. Allen's celebrity credentials were flashed again on Saturday when

Gina Gershon came on stage with Allen to introduce Eurythmics (Annie Lennox came close to ending the set due to a noisy helicopter), and Dan Ackroyd stepped up to introduce the headliners, Matchbox Twenty.

Though James Brown headed up a funk bill on Sunday, the day was largely given over to NW bands, old timers such as The Kingsmen, The Fabulous Wailers, and The Ventures on one stage, Screaming Trees, Queensrÿche, and The New Strichnines (a Sonics tribute band featuring members of Mudhoney, The Young Fresh Fellows, Gas Huffer, and Girl Trouble) on another. The shows marked the end of a remarkable weekend, a powerful display of the NW's ever-changing musical heritage.

(Evolution from page 28)

tell the real story," Fricke said. "He did grow up here. He did learn in the [local] scene. And his career followed a real standard trajectory; he apprenticed with the masters, with The Isley Brothers and Little Richard. Paul was very adamant that we do something where it's a story, more than just a shrine. And so we just took that idea — we're here to tell stories through all the exhibits."

As a result, EMP relies on more than just artifacts to tell Hendrix's story and the stories of other musicians featured in the museum. Short films draw not only on concert and television footage of performers, but also integrate EMP's own interviews (called "oral histories") with those

directly involved with the story being told. Such an approach adds up to a more intimate experience for the visitor, as if Noel Redding is sitting down with you personally, regaling you with tales from his years playing with Hendrix.

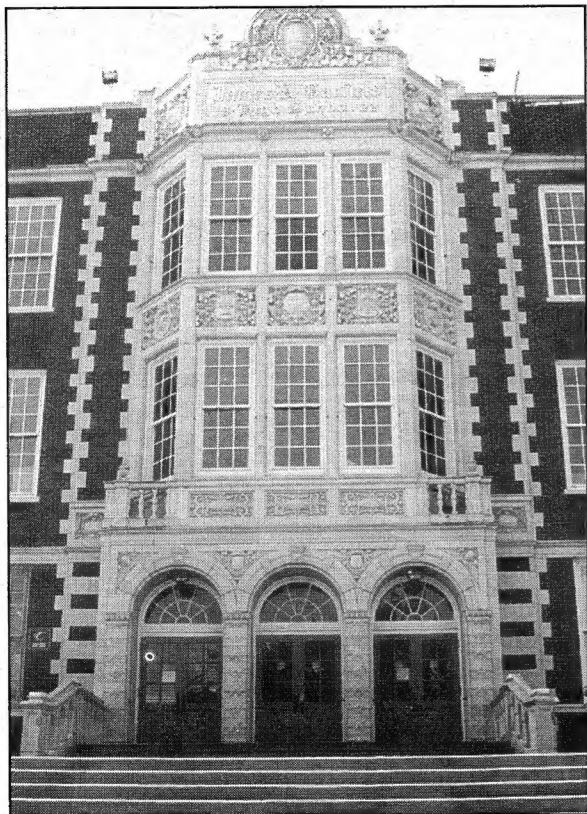
On EMP's opening day, a sign that Allen and the Hendrix family have worked past their differences was made clear by the sight of Hendrix's father, Al, and sister Janie, president and CEO of the family's company, Experience Hendrix, touring the Hendrix Gallery, with Al noticeably moved by the displays.

And Jimi's presence could be felt in two other areas of the museum as well. A 40-foot "sound sculpture" featuring more than 500 string instruments, keyboards and drums, designed by Seattle-based artist

Trimpin, was named IFVIWASIX — "If Six Was Nine" — after Hendrix's song of the same name on the album *Axis: Bold As Love*. And the first room off EMP's lobby, with a 70-foot ceiling and mammoth video screen, is called The Sky Church, after Hendrix's description of a place "where people of all ages, cultures and backgrounds could come together to worship, learn and share a sense of communion through music." All of which helps make the Experience Music Project perhaps the ultimate memorial to one of Seattle's most famous sons.

(EMP's book *Crossroads: The Experience Music Project Collection* is a lavishly illustrated catalog of the museum's archive; EMP's web site, www.emplive.com, is also an excellent source of information about the museum and upcoming events).

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Top left: Garfield High School, where alumni include Jimi Hendrix and Quincy Jones. Above: The former mural above Freedman's Loans (then Myer's Music), where Hendrix got his first electric guitar. Below: The last house Hendrix lived in before leaving Seattle in 1961.

Hendrix's Seattle

Seattle is to Jimi Hendrix fans what Liverpool is to Beatles fans

by Gillian G. Gaar

While the Experience Music Project houses an impressive display of Jimi Hendrix memorabilia, it's not the only Hendrix-related site in Seattle. Four other venues at the Seattle Center have a Hendrix connection. Hendrix played shows at the Mercer Arena (then called The Arena) on Feb. 2, 1968, and Key Arena (then called The Coliseum) on Sept. 6, 1968, and May 23, 1969. During the 1995 Bumbershoot festival, a Hendrix museum was set up in the Seattle Center Pavillion, and a tribute concert, featuring Mitch Mitchell, Noel Redding, Buddy Miles, and Billy Cox, among others, was held at Memorial Stadium.

Hendrix was born on Nov. 27, 1942, at Harborview Hospital (325 9th Avenue). He primarily lived in south Seattle neighbor-

hoods such as Rainier Valley and Columbia and central neighborhoods such as Capitol Hill and the Central District, playing in the area's many parks (Seward, Leschi, Madrona). It was during the years he attended Meany Jr. High (301 21st Avenue E) and lived at his aunt and uncle's at 2202 E. John that Hendrix became increasingly interested in music. At 16, Hendrix's father, Al, bought Hendrix his first electric guitar, at the former Myer's Music (1208 1st Avenue), now Freedman's Loans. A beautiful portrait of Hendrix and a commemorative plaque were on the building, but unfortunately, following the building's sale to a new owner, both have been removed.

Hendrix attended Garfield High School (400 23rd Avenue) and played a show on the school's lawn. Garfield has two tributes to

Hendrix — a bust sculpted by Jeff Day in the library and a colorful collage in the entry way of the Quincy Jones Auditorium (another alum). Both are open to the public during school hours; check in at the school's office.

Hendrix performed at clubs all over Seattle, many, such as the famous Birdland at 21st and Madison, are long gone. One site that remains is Washington Hall (153 Fir), where Hendrix played at least one show with The Rocking Kings. According to *Jimi Hendrix: Electric Gypsy*, Hendrix attended the choir of the Church Of God And Christ (23rd and Madison). Near Garfield High, at 2606 E. Yesler, is the last house where Hendrix lived before joining the Air Force. During his February 1968 visit, a press conference was held at Al's house, 1009

Howe. Hendrix last visited his family, by then living at 7954 Seward Park Avenue, in July 1970; his final Seattle date was July 26, 1970, at Sicks Stadium.

After Hendrix's death, a funeral service was held at the Dunlop Baptist Church (8445 Rainier Avenue S). Hendrix was buried at Greenwood Memorial Park (350 Monroe Avenue NE, Renton; call the cemetery at 425-255-1511 for directions). An extensive refurbishment of Hendrix's gravesite is currently underway; check out www.jimi-hendrix.com for updates. At present, Hendrix's grave is near the cemetery's sundial; stand facing XII ("12") on the sundial, and the gravesite is roughly three rows over and two rows back.

(Please see Hendrix sites page 34)



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Washington Hall, the site of a performance by The Rocking Kings.

(Hendrix sites from page 32)

Seattle authorities haven't made it easy for those wishing for a public Hendrix memorial, so it's no surprise to learn that each Hendrix memorial in Seattle has been privately funded (even Paul Allen sank \$240 million of his own money into building Experience Music Project. (See related stories in this issue. — Ed)). The first public "memo-

rial" was a plaque on a rock in the African Savanna section of the Woodland Park Zoo (5500 Phinney Avenue N., 206-684-4800). The Savanna is near the zoo's South Gate Entrance; take the Savanna Overlook path. The nicest outdoor memorial (especially since the Myer's Music portrait was painted over) is Daryl Smith's statue at the corner of Broadway and Pine, in front of AEI music; the statue was commissioned by AEI's presi-

New Hendrix exhibit on display at The Rock Hall

Move over Rover, Jimi Hendrix is taking over — with a new exhibit at The Rock And Roll Hall Of Fame opening on Sept. 12, 2000. The exhibit is a collaboration with Experience Hendrix, the organization founded by the Hendrix family to preserve the legacy of Jimi Hendrix and coincides with the 30th anniversary of his untimely passing. The Jimi Hendrix Experience was inducted into The Rock And Roll Hall Of Fame in 1992.

"Few artists have had as significant an impact on popular music and popular culture as Jimi Hendrix has," said Jim Henke, vice president of exhibitions and curatorial affairs at The Rock And Roll Hall Of Fame And Museum. "Though his career was brief, he remains one of the greatest instrumentalists in the history of rock 'n' roll, and he continues to be discovered by each new generation."

"We are honored to be in partnership with the Hall Of Fame on this very special dedication to Jimi. This is indeed a special gift to the fans for their everlasting support," said Janie Hendrix, Jimi's sister and president/CEO of Experience Hendrix.

The exhibit will include original artifacts, videos, interactive kiosks and a special Surround Sound 3-D theater featuring live footage of Hendrix. Among the artifacts are family snapshots, original drawings, Hendrix's stereo and the couch he slept on; school and Army yearbooks, original lyric manuscripts, guitars and stage wear.

The interactive kiosks will allow visitors to explore the music from *The Jimi Hendrix Experience*, a four-CD boxed set of previously unreleased material. Experience Hendrix and MCA/Universal Records are releasing that set Sept. 12, 2000.

The Surround Sound 3-D theater, which will become part of the Museum's permanent collection, will include footage from *Jimi Hendrix: Live At The Isle Of Wight*. Directed by Murrey Lerner, the film has been re-edited and remastered. It will appear on PBS this fall.

A special preview of the Hendrix exhibit for museum members and media will be on the evening of Sept. 11, 2000.

For more information, visit the Rock Hall's web site at www.rockhall.com.

dent, Mike Malone. "Having grown up down by Leschi Park, I'm sure [Hendrix] spent a lot of time on Broadway," Smith told *Goldmine* in 1997. "And I suppose that often he

walked right over that sidewalk." A reminder that in Seattle, seeing Hendrix sites is akin to walking in his footsteps.

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We've got a couple of Classic Records' boxed sets of Jimi Hendrix 45s and a Christmas 45 with picture sleeve to give away to three lucky *Goldmine* readers!

To win these prizes, you need to mail us the coupon below or a photocopy (limit one entry per household please) postmarked by Sept. 30, 2000.

Cool prizes are just part of the reason you need to keep your *Goldmine* subscription going — or start your subscription. We'll be having more of these easy-to-enter contests in upcoming issues.

Goldmine's Jimi Hendrix drawing

Name _____

Address _____

City _____ State _____ Zip _____

(Domestic U.S. addresses only; one entry per household; photocopies OK)

Mail this form by Sept. 30, 2000, to Goldmine Jimi Hendrix drawing, 700 E. State Street, Iola WI 54990.

Rare Hendrix-played 12-string at Rock Hall

A 12-string Zemaitis acoustic guitar played by Jimi Hendrix is currently on display at The Rock And Roll Hall Of Fame And Museum in Cleveland, Ohio. Hendrix played the guitar in the 1967 film, *Hear My Music Talking...*. The acoustic guitar, made by renowned guitar craftsman Tony Zemaitis, c. 1960, was borrowed from a friend by the film's director Peter Neal and re-strung that day for left-handed play. With little film remaining in their camera, the crew filmed Hendrix's impromptu, and at first, hesitant performance of "Hear My Train A Comin'." It's interesting to note that the film ran out at the end of the song, but the audio track is complete.

The performance given by Hendrix is considered one of the more poignant moments of his career and a moment that is forever captured on film. (It's possibly the first *Unplugged* video!) The guitar is instantly recognizable to even the most casual Hendrix fan.

While the acoustic is in unplayable



Jimi Hendrix playing the 12-string acoustic guitar currently on display at the Rock Hall.

condition (due to warping of the neck, some surface cracks and splits, etc.), it's still a relic of incredible importance — and one of the more famous guitars in rock 'n' roll history. The plastic pickguard has been missing for many years but could easily be replicated for display purposes.

The guitar is on loan by an anonymous donor who will be selling it in an upcoming auction on Mick Fleetwood's new online auction web site, www.fleetwoodowen.com.